

The AUTHOR & JOURNALIST

OCTOBER, 1942

20 CENTS

See 10



Erskine
Caldwell
Reads Proof

HUNGRY AND RUSTY ARE MY FRIENDS

By Sam H. Nickels

•

"ARE WRITERS SNOBS? YES!"

By Stuart Redding

•

PLAY CONTESTS

By Clifford M. Montague

•

ARE YOU A FATHER GOOSE?

By Clement Wood

•

HOW THE NAVY TALKS

By E. F. Stuckey

•

AFTER ONE YEAR OF WAR

By Dorothy
Ducas, OWI

•

FREE PHOTOS FOR ARTICLES

By Ross L. Holman

LETTERS

Q. & A. DEPARTMENT

THE OLD EDITOR

LITERARY MARKET TIPS

HOW TO WRITE WHERE TO SELL

AUTHORS OF BOOKS:

Q We are established general Book Publishers. We offer you friendly editors and MS readers; able artists; punctual printers; agents for Great Britain and the Continent; distribution at home and abroad.

Q If you have a typewritten book MS—on any subject, prose (30,000 words and up) or poetry (book-size collections for *Contemporary Poets Series*)—you are cordially invited to submit it, with the complete certainty on your part that it will be read without delay, and of course free. Write first if you prefer.

Q If unavailable, your MS will be returned promptly and carefully. If accepted, your book will be published promptly and adequately.

DORRANCE & COMPANY

(Incorporated 1920)



Dept. A
370-374 DREXEL BUILDING

PHILADELPHIA, PA.

THE
WAY
PAST
THE
EDITOR

Write to Sell

SUCCESS IN WRITING

Success in writing may be largely a matter of psychological conditioning. The Author & Journalist way, through David Raffelock's personal course, **PRactical FICTION WRITING**, enables you to progress steadily and definitely to your goal of writing salable stories. You learn to recognize story material, to construct it solidly so that it will be entertaining and marketable.

OUTSTANDING RECORD

A. & J. training is responsible for students' sales to almost every magazine published. A. & J. students sell their work, for they are **trained to sell**. Learn today about this professional training that is highly recommended by leading editors and authors.

FREE STORY REPORT

We will gladly send you complete information about the course and our important booklet, "The Way Past the Editor," free. Write us promptly and we will send you a free coupon for a manuscript report. No obligation to you.

A. & J. SIMPLIFIED TRAINING COURSE
1839 Champa Street, Denver, Colo.

Please send me your booklet and all information about your course. And include the free Coupon.
AJ—Oct., '42

NAME

ADDRESS

ARE YOU, TOO, "LOST IN THE MAZE"?

If so, you need a guide to show you the way out to the sunlight of editors' checks. I've been doing just that for others, now successful professionals, for nearly twenty-five years. Maybe you are now in the same position this correspondent was until recently:

"When I began searching for a critic who might help me with my writing problems, I tried the practical method of sending a story to several reputable critics I had heard of. **YOU WERE THE ONLY ONE WHO EXPLAINED SPECIFICALLY JUST WHAT WAS WRONG WITH THE STORY.** The rest sent vague generalities which left me wondering **WHAT** was the matter. I had confidence in your ability to help me, and I have not been in the least disappointed. I was like a child lost in a labyrinth, when along comes an experienced person who has already been that way, and says, 'Come, I'll show you how to find your way about.' (Name on request.)

BEFORE YOU INVEST—INVESTIGATE!

Whatever your present stage of literary development, and whatever kind of help you need to reach any of the innumerable high-paying and wide-open markets, D'Orsay Service is fully equipped to help you. Write for **FREE** booklet, **THE TRUTH ABOUT LITERARY ASSISTANCE**, which gives full particulars, and much valuable information unobtainable elsewhere.

PLOT CARDS—The Perfect Plotting Device (*)
Supplies **WORKABLE** plot synopses of at least 150 words each. \$1.00 Postpaid

COMPLETE WRITER'S REFERENCE LIBRARY (*)
A series of 12 brochures covering technique, as well as giving the "formulas" of the Love story (for slick and pulp magazines), and Western and Action-Adventure story, and the modern Feature Article. \$2.25 Postpaid
Used by many professional as well as new writers.

(*) See my advertisement in previous issues of this magazine for full particulars.

LAURENCE R. D'ORSAY

AUTHOR OF STORIES AND ARTICLES IN
LEADING MAGAZINES

TOPANGA, CAL. Send express packages to Santa Monica
"Builder of Literary Careers Since 1919"

WE CAN HELP YOU

Twenty years' experience in the judging of manuscripts as editor and authors' agent; an intimate knowledge of present-day market conditions, gathered in the heart of the publishing world; a personal acquaintance with practically every editor of importance in the United States—these should be of service to our clients, shouldn't they? We will give you intelligent sympathetic help and guidance, and you can count on us for absolute, straight-from-the-shoulder frankness. We want clients who have the will to go forward—we want to help them to go forward.

Jane Hardy was formerly on the editorial staff of Macmillan Company. She is highly recommended by Harold S. Latham, Ida Tarbell, Henry Goddard Leach, Hamlin Garland, and others.

Send for circular, and for letters of recommendation from George Horace Lorimer, H. L. Mencken, John Farrar, William C. Lengel, H. E. Maule, William Allen White, Marie M. Meloney, H. C. Paxton, Fulton Oursler, Thayer Hobson, Marjory Stoneman Douglas and others.

ROBERT THOMAS HARDY, INC.

JANE HARDY, Pres.

55 W. 42nd Street, New York, N. Y.

LETTERS

Yukon Mail

A. & J.:

I would like you to send the magazine air mail, as we have daily air mail service here, but regular mail takes three or four weeks. Despite the fact that ten hours is our regular shift here on the Alaska Highway, I still have time for a little research and article writing, and I like the help I get from your publication.

CURTIS JONDAHL.

© E. W. Elliott
(Alaska Div.),
Whitehorse, Y. T.,
Canada.

Life Stories Wanted

A. & J.:

Because so many writers tend to accept the prevalent, though mistaken conception of what constitutes an acceptable story for *Life Story Magazine*, I am writing to you to outline briefly the current needs of the magazine.

One of the errors into which writers are apt to fall, I have found, is to identify *Life Story Magazine* as another "confession book." This has never been true. We publish first person stories, yes. But our stories are far from the usual sex-transgression, so-called "sin-suffer-and-repent" type. Our emphasis is on the autobiographical slant. We want stories which are true pictures of contemporary life, and which discuss the current situations facing people every day. New and different backgrounds, treated realistically and believably, are especially welcome. The story must entertain and be dramatic. Stories based on sex alone are not acceptable—and no story has to have a seduction.

In other words, what we publish is a Life Story.

Despite the fact that this has been said time and time again, I have no hesitation in repeating the old admonition: Study a recent issue of the magazine before you attempt a story for it! I am always astonished by the number of experienced, professional writers who neglect to take this important first step when trying for a new market.

Authors are invited to contribute. We are happy to work closely with writers and we never fail to give critical, considered judgment on stories which must be rejected. All inquiries will be promptly answered. Our rates are two cents a word and we pay on acceptance.

This is my invitation to every reader of your magazine to send me a Life Story.

RUTH MARROW, Editor.

1501 Broadway, New York, N. Y.

That Atlantic Contest

A. & J.:

Regarding "Atlantic Contest Fizzles" (September A. & J.), I want to congratulate you on your stand. Cerf is off base plenty. I did not, of course, enter, but I have book-writing friends who will be burned up.

That is the kind of reply we like to see, Brothers. Thanks!

Spencer, Iowa.

JAMES ENGLE.

THE AUTHOR & JOURNALIST

Founded, 1916, by Willard E. Hawkins

Published Monthly at
1837 Champa Street, Denver, Colorado

John T. and Margaret A. Bartlett, Editors
and Publishers

David Raffelock, Associate Editor
Student Writer Department, Conducted by
Willard E. Hawkins

Entered as second-class matter, April 21, 1916, at the Post Office at Denver, Colorado, under the act of March 3, 1879. Copyright by the Author & Journalist Publishing Co. Printed in the U. S. A.

SUBSCRIPTION RATES: \$2 per year, in advance;
Canada and Foreign, \$2.50. Single copies, 20c. Advertising rates furnished on request.

Vol. XXVII

OCTOBER, 1942

No. 10

MAREN ELWOOD M. A.

AGENT • LITERARY ADVISER • CRITIC

Writing Instr. Univ. of California since 1934

Author of

CHARACTERS MAKE YOUR STORY

Pub. Houghton Mifflin

June, 1942

Recommended by The Book-of-the-Month Club

PROFESSIONAL TRAINING FOR WRITERS

By Mail: Serving writers all over the world.

SHORT STORY TECHNIQUE

ARTICLES and FEATURE WRITING

SCREEN

RADIO

ENGLISH for WRITERS

MANUSCRIPT CRITICISM

Studio: Classes—individual conferences.

For information, write MAREN ELWOOD

6362 Hollywood Boulevard

Hollywood

California

THE OLDEST WRITERS' SERVICE

Short stories, books, articles, essays, verse, criticized, revised, typed, marketed. Juvenile work skillfully handled.

Write for catalogue.

Dept. J.

Agnes M. Reeve

Franklin, Ohio

WRITING FOR THE JUVENILES

is easy, profitable and pleasant. The largest market open to beginning writers, and the only one where you can EARN AS YOU LEARN! One of my clients has sold 70 stories and articles—another one received \$30 for his first published story. My special course of instruction in WRITING FOR THE JUVENILE MAGAZINES teaches everything it is necessary to know. Write for terms.

MAITLAND LEROY OSBORNE

23 GREEN STREET

WOLLASTON, MASS.

PLAN FOR A NOVEL!—

Write your testimonial of faith in *The American Way* of life of yesterday, today, tomorrow. A novel may carry it better than a short story. My NOVEL WRITING PLAN is a day-by-day guidance through preliminary note-taking, organization and expanding the idea, assembling the characters, plotting, making up the chapters, balancing for dramatic emphasis, first draft, and revision. Easy to follow, assures a soundly written book, the only kind that will sell; and the book must sell! Your written faith will help others who cannot write theirs.

Write for free particulars.

ANNE HAMILTON

Literary Specialist

Instruction and Criticism: Novels, Poetry, Short Stories
745 So. Plymouth Blvd. Los Angeles, Calif.

A. & J.:

I'm glad you noted the *Atlantic* (Little Brown) contest in A. & J. That was a honey! Not a good one in 646 entries. We are getting dumb!

MARGARET NICKERSON MARTIN.

Jackson, Mich.

► The Houghton Mifflin contest, closing July 1, had different results. Besides awarding a Literary Fellowship to Donald MacRae, chairman of the English Department of Central Washington College, Houghton Mifflin offered book contracts to three contestants.

The Author & Journalist realizes that almost anything can happen—conceivably—in a literary contest. We have no wish to cast reflections on the sincerity or ability of the *Atlantic* judges. We do reiterate that the effect of the no-award announcement is bound to be exceedingly unfortunate. Thousands of writers will be unwilling to believe that, in 646 entries, there was not one worthy of the award. The contest had distinguished sponsorship, and was remarkably well publicized. That the judges came to the decision they did astonishes this magazine.

The time may arrive when professional writers will become as smart as John L. Lewis, the labor leader. Remember the captive coal mine case of last December? Mr. Lewis refused to arbitrate until President Roosevelt had informed him who the arbitrators would be. Then he accepted arbitration—for he knew, as did many well-informed people, that the board of three would make a decision favorable to the labor leader.

Writers will perhaps find it necessary to insist that judges are ones they can put confidence in—that they are men who will be at least as zealous in behalf of writers as they are loyal to publishers. American publishers are smart men. Does anyone doubt for an instant that a publisher so minded can set up a board of judges whose performance—without any interference from him—can be accurately predicted in

advance? A publisher can assure that the judges will be as sensitive as himself to the commercial possibilities of considered manuscripts.

The Houghton Mifflin award this year calls attention to another aspect of literary contests. Will the judges be influenced by political bias? Archibald MacLeish, whom the New Deal has rewarded in sizeable ways, recently won the Houghton Mifflin award. This year the winning entry is described thus:

"Donald MacRae's projected novel will be a study of the American scene and the competitive ruthlessness of individualized democracy lived in America up to Pearl Harbor . . ."

One could not ask for a more beautiful example of devious semantics. In our traditional honest English, democracy is individualized—or it isn't democracy. We don't know just what Prof. MacRae is driving at—but the quoted words have an unpleasant smell.

Perhaps the tip is this—if you are serious about the next Houghton Mifflin award, at least consider whether it's worth your while submitting an entry not built around a pinkish theme.

□ □ □ □

"I have received more letters from writers as a result of my appearance in your pages than I receive from readers of my stories in magazines."—George H. Freitag, 719 Shorb, Canton, Ohio.

Mr. Freitag's stories have appeared in *Atlantic* and *The American*. Currently he is at work on a novel.

□ □ □ □

Army Doctor, 41 E. 42nd St., New York, is a new pocket-size magazine edited by Frank W. Murphy, using material dealing with the human interest side of military and naval medical practice, 50-word anecdotes, verse, cartoons, and photos. High rates are offered.

Will You Be One of Them?

Sixteen More New Writers Will Be Awarded Free Periods of Lenniger Help During October and November.

Of the eight new writers to whom I awarded prizes in the August, 1942, portion of my Ninth Annual Beginners' Contest, six have already received my checks for several of their stories. And if you act immediately, you can still earn a free period of the same help with which I have for 19 years developed new writers into professionals whose work I am selling to *Cosmopolitan*, *Ladies' Home Journal*, *Collier's*, *This Week*, *Saturday Evening Post*, *American Liberty*, *Harper's Bazaar*, *Coronet*, *Esquire*, *Harper's*, etc., down through the secondary slicks and the leading confession, true detective and pulp markets.

During October and November I will each month select the eight new writers whose manuscripts indicate the most promising possibilities and will give them my help, as indicated below, entirely free except for my regular agency commission on sales:

	Value
1st Prize: My help on 500,000 words submitted within 1 year.	\$ 500.00
2nd Prize: My help on 250,000 words submitted within 6 mos.	250.00
3rd Prize: My help on 125,000 words submitted within 3 mos.	125.00
4th Prize: My help on 50,000 words submitted within 3 mos.	50.00
5th and 6th: My help on 25,000 words (2 prizes, each worth \$25.00)	50.00
7th and 8th: My help on 12,500 words (2 prizes, each worth \$12.50)	25.00

Total Value of Prizes each month.....\$1,000.00

The **Beginners' Contest** is open to all writers who have not sold \$500.00 worth of manuscripts during 1942. All you need do to enter is to submit at least 2,000 words of fiction or non-fiction for agency service at my regular rates to new writers of \$1 per thousand words up to 5,000; on scripts 5,000-11,000 the fee is \$5 for the first 5,000 words and 75c for each additional thousand. Special rates on novelets and novels. For these fees your unsalable scripts receive detailed constructive criticism, as well as revision and reprint advice on those which can be made salable; salable stories are immediately recommended to actively buying editors.

Full Contest information, my booklet, "Practical Literary Help," and latest market letter, on request.

August Lenniger

56 W. 45th St.

New York, N. Y.

Beginners Last Year— Successful Professionals Today



Katherine
Keeley,

1st Prize Winner, September, 1941.

Katherine Keeley had written for years; made two sales, and accumulated a pile of rejection slips when she entered my 1941 contest. In the eleven months that she has been working with professional help and leading agency sponsorship, she has received sixteen checks for stories we've sold to *Romance*, *Love Book*, *New Love*, *All Story*, *Love Fiction*, *Sweetheart Stories*, and *Popular Love*.



Lee Wells,
4th Prize Winner, September, 1941.

In less than a year since his prize award, we developed sufficiently regular sales for Lee Wells to enable him to give up his job for full-time free lancing. Just sold his first 30,000 word serial, and regularly sell his shorts and novelets to *Western Story*, *All Western*, *Wild West Weekly*, *Rangeland Romances*, *Ten Detective Aces*, *Popular Detective*, etc.

THE AUTHOR & JOURNALIST

October, 1942

HUNGRY AND RUSTY ARE MY FRIENDS

... By SAM H. NICKELS

This is the story of a real cowboy (now a ranch owner) who writes Westerns. Sam Nickels' postoffice is Carrizozo, New Mexico. We tried to get a photograph of Sam. But cameras are as alien to the S Bar N, apparently, as elevated trains.

EVERY little while some reader of *Wild West Weekly* writes me: "Who are Hungry and Rusty? Are they real Texas Rangers?"

My answer is—"They're as real as any writer who knows his West can make them."

Really responsible for Hungry and Rusty was Ronald Oliphant, editor of *Wild West Weekly* at the time I began this series. He wrote me saying that he wanted to start a new series for his magazine, and had picked me for the job. He asked me to describe a character or pair of characters that I thought I could carry through a series of stories for him. I was busy at the time on one of my "Bluefoot Cassidy" stories for *Triple-X Western*, but I had had Hungry and Rusty as characters in mind for something of the sort for some time. I sent him a hurried description of them, and got a letter back in a few days, telling me to write him a 6000-word story about them. I sat down to write the 6000-worder, but my old typewriter took the bit in its teeth and did a 12,000 word novelette before I could get it choked down. I hesitated about sending it out on account of its length, but a check came back for it by return mail, and with it this brief note from Mr. Oliphant: "Good. Keep 'em coming. I am giving this one a ride on the cover." Those two cowboy rangers have been going strong ever since.

In my "B Bar B" series which ran in *Cowboy Stories* magazine when it was being published by Street & Smith were other true-to-life Western characters of the type that I feel one would instinctively like. With me, my characters do become *real people*, and I manage to take an active part in all their adventures.

I can *see them* and *talk to them*, and by doing that, am able to get them across to my readers as they are. Readers get to know them, too, and they become friends. That is what I always try to do: have my readers know my characters as *I know them*, laugh with them, and silently pull and plug for them when the going gets tough.

Very often when I am writing, my wife will rush in to ask what I am laughing at, or to whom I am talking. I won't be aware that I have been laughing or talking. I was just in the middle of a story I was turning out, and unconsciously was taking part in it. To me, my characters are as real as if they were right in the room with me. And everything they do is *my* problem as well as theirs. I believe that is how I am able to make my characters interesting to readers, and why I am able to carry them on and on.

●
"How did you come to write Westerns?" "What are your earnings?" are other questions often asked. Well, if I hadn't been flat broke and in bed I'd probably never have started writing for publication. But I'd had a smash-up while roping a big steer on the side of Tucson Mountain, from the back of a half-broken horse. My chest and one side were bunged up and I was in bed for nearly a year. I had a wife and three small children looking to Dad for support, so Dad had to think of something besides cowpunching for a living.

I had been writing stories for years when alone on the ranch, just to pass away time and because I enjoyed writing, but any idea of sell-

ing them had never once entered my thick head. Suddenly it dawned on me that maybe I might make something out of my writing. I had everything to gain, and certainly nothing to lose.

My wife got a job teaching a little school, and while she was feeding us with that I lay in bed and wrote story after story with a pencil. She'd copy them with pen and ink, and we'd fire them out in that shape. I'd get nice letters from time to time from such editors as Al Sessions, Mr. Lorimer of the *Sateve Post* and others, but made no sales.

After I was out of bed I chanced to meet a well-known writer, and I told him of my efforts. He laughed when I told him I had been sending out stories written with pen, said editors wouldn't read material unless it was typewritten. When I showed him letters from Mr. Lorimer, and friendly criticisms from Mr. Sessions, he let out a yell and began cussin'. "Hell, fellow!" he said, "You can write!" Get yourself a typewriter. And get in touch with that *Author & Journalist* bunch up at Denver. They sell a short course in writing, and they can start you off if anybody can. Write to them, and don't quit."

Immediately I bought a second-hand typewriter—on credit—and began with the Simplified Training Course, paying a little cash each month. Believe it or not, I was only half way through that course when I made my first sale to Street & Smith.

And, Brothers, was that first check a life saver! My wife had gone to Las Vegas, New Mexico, to a teachers' college in order to hold her teaching certificate, and I stayed at home with our small children. I hobbled around, did the cooking, and sold eggs from our small bunch of chickens to buy groceries. Between times, I wrote, wrote and wrote some more. Then came that check from Street & Smith!

No, we aren't wealthy, my wife and I, but we have a nice little cattle ranch here in Lincoln County, New Mexico, with thirty sections, counting some leased land, all fenced. It is stocked with cattle, and we are entirely clear of debt. What's more important to us, our kids have all been to college. We have been very fortunate, and we both have worked ourselves to the limit. I do the first draft of a story, correct it and get it ready for the final typing, then turn it over to my wife or one of my daughters to type off while I dig into the next one.

There's no secret to my working methods. I just load up the biggest cob pipe in my extensive collection, lean back comfortably in my overstuffed chair, pull a little sliding table, which holds my portable typewriter, up in place across my lap, stick in a sheet of paper and go to work—using one finger on my right hand and three on my left.

I don't even attempt to block out a story in advance. I start my story, then let the story write itself. I stick almost entirely to Westerns, since the West has been my home for so many years, and from long experience as a cowboy, I am able to think like one.

This method of writing was severely criticized by a writer-friend several years ago. One day he asked me to dictate a story to him. We started in about nine that morning, and by three in the afternoon, I had managed to dictate a 6000-word story. I dictated another of the same length next day, and a third one on Saturday. After I finished the last one, he laughed and said that he had asked me to dictate to him in order to watch and learn exactly how I wrote. He said: "Sam, don't you ever block out a story in advance so you'll know what you are doing?" I admitted that I didn't. He said that my way was all wrong. I insisted that a writer who had to turn out a volume of material didn't have time to block out a story and I proved my case by reports from two big writers of Westerns who use the same system I use of letting a story write itself.

Of course, to write in this way, a writer must be absolutely familiar with his subject. If he is writing Western stories, he must really *know* his West and its people. There are a few writers who know little or nothing of the West, and yet are writing Western fiction and selling it. I am convinced, however, that they would be able to do much better if they would come out here, get clear away from all highways and railroads, and learn whereof they write. And such knowledge would enable a few of them to smile at an occasional glaring mistake they are now making in some of their material. It should also lengthen their writing years.

□ □ □ □

ANNUAL BOOK DIRECTORY

Next month *The Author & Journalist* will offer its Annual Market List of Book Publishers. The directory will be complete and detailed, with the current requirements and terms of toward 300 houses. All information will be brought down to date on the basis of late official information.

“ARE WRITERS SNOBS? YES!”

. . . Says STUART REDDING

LAST year the manuscripts I sold brought in three times as many dollars as did my legal practice. For years, my literary earnings have exceeded my legal income. By every test you can trot out, I'm a professional writer. And yet, in the lounge car, or on an evening out, when a stranger says to me, "And what is *your* line, Mr. Redding?" I don't reply "Fiction."

I don't take the risk. Instead, I say, with pride, "Law."

One night Mary, my wife, asked me why. She's proud of my writing—far prouder of it than of my legal career.

"Why?" I replied. "Because writers are snobs. Lord knows the legal profession is nothing to boast about, with its shysters and its heels. But as a lawyer, a member of the bar, I do qualify for a measure of respect. Among business and professional men, I am quickly accepted. I am one of a group of men whose feeling for human values is, by and large, a sound one.

"But writing? I tell you, Mary, writing is a profession full of neurotics, dipsomaniacs, deadbeats, fakers, crackpots, poseurs—and snobs. There are more snobs among writers

\$10 FOR THE BEST LETTER

The publishers of *The Author & Journalist* have a high opinion of writers and the writing profession. We are writers ourselves—and we have many intimate friends among writers. When this manuscript came before us, our first reaction was one of indignation. Then we admitted to ourselves that some of Mr. Redding's criticisms are merited.

What do *you* think of his accusations? Are writers snobs and poseurs—and worse?

Tell us what you think. For the best letter received before November 1, we'll pay \$10.

Is Stuart Redding a pen-name? You have one guess! Naturally the names he has used are fictitious, but he assures A. & J. the individuals are real.

per hundred than in any other occupation or business I know.

"Introduce myself as a writer when I am a member of the bar? That's a laugh!"

What I have principally in mind is intellectual snobbery. But there is plenty of cheap adulation of money. Do writers *ever* tell the truth about the checks they receive for manuscripts? (And I don't except the women: it may seem unchivalrous, but the women can lie almost as well as the men.)

Why, I want to know, does Author Wills, who is an average pulp writer, have to drop his voice and intimate that S. & S. may *announce* one cent, but he gets a lot more—"an inside agreement, you know"? Why does Harry Stevens, who on rare occasions makes a slick with a piece of fiction, but whose income has never touched \$3000 a year, have to mouth a lot of misleading guff which, to an unsophisticated listener, seems to come to \$10,000 a year?

I've gone around and mingled with writers, and it disgusts me to see John Sterns, who writes fiction (and not very good fiction), act contemptuous of Edward James, who does articles. And there's Freeman, who once sold movie rights and since has looked down on all fictioneers who haven't. Sam Kadolksy who really does take in the shekels with his popular mysteries, actually sneers at Isaac Henry Smith, whose writings have brought him two honorary degrees (and little else.)



"He's a writer. That's the way they're supposed to act!"



"All writers aren't bums. You're just not far enough up the ladder to associate with the better ones!"

Practically every writer I know feels that he is vastly superior to people in ordinary pursuits around him. It gives me the jeepers-creepers! Why, I know one writer who hasn't sold a line of work in five years. He believes himself the victim of an organized editorial conspiracy. (Imagine that!) He calls the present "the lost age"—lost, I suppose, because no magazine will publish his stuff! Sure, he's abnormal—but I know many writers who are always on the dangerous edge of a personal dream-world.

Invariably writing snobs are the soul of selfishness. They show little concern if wives and children must be sacrificed to their ego. The case of John Stubbs is typical.

Stubbs learned an excellent trade in his youth—with it he could support his family in comfort and independence. But, unfortunately, he sold a piece of fiction. Immediately he threw up his job . . . and for 20 years now he has struggled on as a writer, forcing the family to live at a level determined by the ups and downs of literary fortunes. He is a mediocre writer and always will be. As a writer he is entitled to about 10% of the respect that he would receive in his trade.

But he calls himself a writer, and is happy with his false set of values. Meanwhile, his wife takes on extra work in the department store, and his children don't wait to complete high school, but hungrily seek employment. In war industry right now, he could earn \$100

a week, and help his country—but he isn't interested.

Did you ever hear of the so-called Eleventh Commandment? "Don't take yourself and your work too seriously." If the men and women who write would have respect for that, we wouldn't have so many snobs among writers. After all, writers are just one kind of craftsman; like metal workers, decorators, carpenters, or shoemakers. Among 1000 writers there won't be any more real artists than there will be among 1000 men who work with tools.

Why can't we be honest with ourselves? As writers, most of us are just house-painters. You know what I mean!

I know plenty of writers who openly worship at the shrine of artistic excellence, but who, behind a pen-name, for one cent a word, will write for any salacious sheet on the stands.

And how quickly writers take up the tricks of four-flushers! "As my friend, Edna Ferber, says . . ." Now you know and I know that, at most, the writer may, perhaps, have been introduced to Miss Ferber at a tea . . . and that the total conversation consisted of "Miss Ferber—Mr. Black." "How do you do, Miss Ferber?" America is full of writers who once called on a big-shot editor, and ever since have referred to him by his first name.

There are, of course, among writers, some genuine, forthright men and women who retain sanity and balance; but as I contemplate



"I have some bad news, ladies. Our guest author will not be able to give his lecture this afternoon—he forgot his can opener!"

AUTHOR AND PROOF

Galley proofs variously bring ecstasy, torment, and other emotions to authors. There should be satisfaction, such as we read on the face of Erskine Caldwell, presented on our cover this month. Writing a book is usually a tough, nerve-racking job. The long galley sheets betoken early publication; they ought to bring joy.

But often they don't. The poor devil among authors finds dozens of passages which, in cold type, rise up to dismay him; chapters which should be pointed up; important facts omitted. He is seized with a passionate desire to rewrite the whole book.

If he's practical, he does nothing of the sort. With the writing of a book, as with nearly everything else, there comes the time when the job must be called done. That time is before the manuscript is set in type. Grammatical and other errors will be corrected when found, but the time for revision is past when the galley proofs are delivered. If the author is more fortunate than most, he may sometime be invited to prepare a revised edition.

Erskine Caldwell is known for many books and plays, including "Tobacco Road." Duell, Sloan and Pearce will publish his "All Night Long" in December. The photograph was taken by Margaret Bourke White, famous for her work with *Life*. She happens, of course, to be Caldwell's wife, and collaborated with him on "Say! Is This the U. S. A.?" and other books. She took this photograph of her husband at their home in Darien, Conn. Professionally, they spent four four months in Russia in 1941.

The Old Editor

CENSORSHIP HITS CONFESSION MAGAZINES

Sex and the confession magazines seem to be parting company, at least for a while. Censors have been making it so hot for the true story editors that practically all of them have sent out special instructions to their regular authors.

One confession editor puts it this way: "If possible, all illegitimate babies should be eliminated. Passion and the physical aspects of love should be toned down. Elopements and secret marriages can take the place of seduction. Many stories can be salvaged, when the heroine must have a baby, through the device of a marriage annulment. Give us marriage problems, but do not focus attention on divorce. Sex must play a minor part in good counterplots. Seduction is out."

Thus, confessions seem to have reached a turning point. They have run the course of unwanted babies and now must build up appeal with realism which handles sex in a much different way.

True Story got away from the baby-pressure some months ago. Some believe that *True Story* has swung too far the other way, into hearts and flowers, reminiscent of the gay nineties. Perhaps we'll see a happy medium reached—and confession magazines publishing powerful stories which will win the attention of movie studios. After all, there are other life problems than those of the suffering, unwed mother. There are plenty of other complications in life which produce suffering, and have deep universal interest.



"They're crazy! They'd rather follow their ambitions and be happy, than make a lot of money!"

other occupations from my vantage point of a law-office, I have to admit that, of all groups I have observed, the percentage falls lowest among writers.

Do some of my statements seem harsh? Perhaps—but I really haven't told half the story. There is the snobbery of literary teas; the snobbish contempt for moral codes between the sexes; the snobbery of writers who deliver canned lectures to women's clubs for big fees—and privately sneer at the intelligence of their listeners.

The profession is rotten with snobbery. That's why I don't want to be a writer. That's why I'll continue to be a wholesome, respected lawyer, who does fiction on the side.

□ □ □ □

TIP FOR BUSINESS WRITERS

Howard Stephenson, of the Trade Magazine Section, American Industries Salvage Committee, is enlisting editorial support. He urges, "Publish news and feature articles pointing to good jobs done by individual concerns in your industry in rounding up the scrap. This is not a one-month job. We'll all have to keep at it, constantly and consistently, if this important part of the war effort is to be carried through successfully." Articles on this subject will be salable to trade magazines throughout the war.

□ □ □ □

CIRCULATION NOTES

"Please hold my copies until I know my new address in Wyoming," wrote an American-born Japanese from California. Hawaiian subscribers frequently send their subscriptions by clipper mail. "I'm 87, but I would miss A. & J. terribly," remarked a subscriber, one of many in the higher age brackets who find writing one of the best of all plans for "keeping young." Wrote an Ohio writer, "Here's \$2. Send a subscription to ———. He's badly discouraged, and *The Author & Journalist* is just what he needs."

ARE YOU A FATHER GOOSE?

(Writing and Selling Juvenile Verse)

. . . By CLEMENT WOOD

Famous poet and writer, Clement Wood wrote "Selling the War in Poems" and "Why Rhymed Ads Pay Big" for, respectively, the July and December, 1941, issues of A. & J. He lives on a remarkable old farm in New York.

It is not appropriate to write a Pollyanna whoop-'em-up article about juvenile verse. Because most juvenile verse is incredibly awful. There are almost no big names in the field. And yet, it insures wider immortality than almost any other type of verse. More read it, and remember it, when it's right. And, shrewdly shopped, it pays correspondingly.

This Horrible Example reached me from an old hopeful, recently:

'Tis the blessed Christmas day,
Let us sing our carols, pray!

Let us drape the holly bright,
So its joy will us delight,

Bringing Christmas peace to all,
Tiny ones, and also tall!

I writhed at that. At each of its six lines, to be precise. 1. "'Tis" is an archaic contraction. 2. "Pray," rhyme-induced padding. 3. and 4. inversions. 5. "peace," adult attitude: kids want a hullabaloo on Christmas, not peace. 6. Whole line padding, unneeded after "all."

But these itemized details don't make clear what's basically wrong with it. Let's see if I can bring it home to you. How would an audience of Broadway actors and playwrights be impressed, if a bright 10-year-old grammar school Barrymore were to give his loudest impression of King Lear in the storm, that immense emotional peak of Shakespeare? Pretty ghastlily amateurish, they'd say.

That is precisely how the above, and most juvenile verse, impresses the average juvenile reader: pretty ghastlily amateurish! Clearly by adult stuffed shorts or deepsea divas who know nothing of what's really important to children, and *condescend*—the major sin.

But no child thinks that, about the enduring rhymes in "Mother Goose":

Peter, Peter, Pumpkin-Eater,
Had a wife, and couldn't keep her.
Put her in a pumpkin shell,
And there he kept her very well.

This *sounds* nice, the child will assure you. It tells a very nice story, that anybody can understand. You see, if he couldn't keep her, of course he put her in a pumpkin-shell—because he *could* keep her there. And it served her

right. I'll put *you* in a pumpkin shell, when I grow up. . . .

The gorgeous swift story of so many of them: Tom the Piper's Son, Taffy the Welshman, Little Jack Horner, Little Miss Muffet, Little Bo Peep, Little Boy Blue—on and on and on. They say important things, that ought to be said:

Tell tale tit!
Your tongue shall be slit,
And all the dogs within the town
Shall have a little bit!

If you call these immoral and unmoral, sadistic, or anything else *you* don't like—well, so are the children. These poems don't make them so; instead, they sublimate and release actual anti-social factors in child nature. And all in enduring verse, utilizing *all* the good old English devices of versification—repetition, alliteration, accent verse, consonance—things most versifiers don't even know the meaning of! But a love for them is born in the soul of the child of our race.

The Lewis Carroll rhymes are quite as clear, and exquisitely tuneful. So are the best of "A Child's Garden of Verse"—straight from the child's point of view, magnificently tuneful and logical:

In winter, I get up at night,
And have to dress by candle-light.
In summer, quite the other way,
I have to go to bed by day.

That's all. But it's enough. It's so, and it's important. Then why pad? The best of Kipling's barrackroom ballads have the same solar plexus appeal to children. Of Eugene Field. Of Riley, and a few more. Including A. A. Milne, with the simplicity of cherub-talk:

The King asked
The Queen, and
The Queen asked
The Dairymaid:
"Could we have some butter for
The Royal slice of bread?"
The Queen asked
The Dairymaid,
The Dairymaid
Said, "Certainly,
I'll go and tell
The cow
Now
Before she goes to bed."

That's all the formula you need. Simplicity. Logic. Swift story interest. No padding—though tuneful repetition is allowed. Hence, guard your secondary rights carefully.

The market is immense; the supply of even passable juvenile verse laughably scanty. I know of at least four poets working on juvenile book projects at this moment, with publishers' encouragement: a teacher, writing conversation teachings in jingles for all grades, to meet a state law; an educator, trying to put homely advice to children about home and school life into jingles; a Florida versifier, trying to catch the state's joyspots in quatrains dealing with a child's trip through Florida; a father, doing his son's diary in quatrains, excellently illustrated with photographs. None of these is doing well, so far. Why? Wherein do they fail?

They put in *their* words, *their* attitudes, instead of the child's, far too often. They make the rhythm as dead as most adult verse, buried under a pyramid of dead iambs. The stuff is doughy and soggy, and doesn't naturally sing.

The types in demand are numerous. The religious market is immense. The teachy-preachy is right, only if the child's logic appears in it. The informative, historical, geographic, hero-stuff, etc., are acceptable, only if the child finds them as interesting as pumpkin-eating Peter, Snow White, Ferdinand the Bull, and Superman. The verses must be scaled to the precise group of readers: children under 6; children 6 to 10; 10 to the 'teens; and the 'teens group. But don't let the wonders and the action be missing, or you have lost your audience.

The market is hungry for good juvenile verse. If you want to try it, and intend to make good in it, a few Don't's should be of value to you.

Don't take an incident funny to you, but not to the child, and make a juvenile verse of it. The child must be the *hero* of juvenile verse, of course. The action pattern should be that of Jack the Giant-Killer, David and Goliath, etc.

The child knows no language but the language of his living prose speech. Hence all poeticisms and poetic license are properly forbidden. Let every word be as good as in the child's best spoken prose.

Use repetition and refrain only because it sounds well, never because you're paid so much per line.

In writing teachy stuff, use a child's logic and a child's thinking—or you're thrown out before you reach first base. The child wants to do things only for *his* reasons, never for yours—which he properly suspects. Take the castor oil because it will make you a better football player, *not* because mamma says to, or because the piece of candy tastes good.

Lastly, since padding is absolutely out, sell only First American Serial Rights. "Ferdinand the Bull" wasn't so long as a parenthesis by Henry James, or a sentence by Dreiser or Thomas Wolfe. But its secondary rights brought home the whole hog.

If you're to be ambassador, in verse, to the empire of childhood, learn to talk childhood's language like a native. It's immense fun; and may mean a permanent livelihood.

□ □ □

BEDFORD-JONES IN NOVEMBER

Has a writer any right to be discouraged at present conditions? If he is discouraged, what should he do about it? H. Bedford-Jones, who has had a spectacular writing career, deals with these questions in "Formula For Success" in the November A. & J.

Bedford-Jones not only writes about fiction writing (instance "The Fiction Business," "The Graduate Fictioneer"), but continues a prolific fiction producer after many years. He has sold over a million words the past two years—63 short stories, 16 novelettes, and 5 serials and booklengths.

He demonstrates personally the philosophy of adjustment which he expounds.



"Could you spare a few seconds from 'Millions Made Easy' to stall off the landlord?"

PLAY CONTESTS

(As a Way to Recognition for Playwrights)

. . . By **CLIFFORD M. MONTAGUE**

Mr. Montague is a Michigan playwright and play critic.

ONE of the best ways for a new or young playwright to become known, and one of the best ways for him to get his work seen and accepted, is to submit his plays to the various contests in play-writing held each year in the United States. Many of these have become recognized markets for dramatists, and some are so well known as to have become something in the way of institutions.

Take, for instance, the St. Louis Little Theater. For a long time this group has held yearly contests which have brought forth much high calibre work. Very often the plays appearing on this Little Theater stage or the works winning the award have been accorded national recognition. (For additional information concerning requirements, write to the Director.)

Another contest of national repute is the C. H. Sergel play contest, sponsored by the University of Chicago, and in commemoration of Charles H. Sergel, the founder of the Dramatic Publishing Company of Chicago. Meritorious plays submitted to this organization, even though not winning an award, may achieve publication—usually on a royalty basis.

The Registrar, University of Chicago, or the Dramatic Publishing Company, 59 E. Van Buren St., Chicago, will answer queries concerning the next contest and requirements.

Recently the first contest in radio playwriting was held—the Dr. Christian Award. Undoubtedly this field will expand as good radio playwriting demands are increased.

There are other worthwhile dramatic subsidies as well as contests for which the new playwright should try. Chief among the groups which award such fellowships are the Dramatists Guild, The Rockefeller Foundation, the John Golden Foundation and the Guggenheim Foundation, information on all of which can be obtained from the Executive Secretary, the Dramatists Guild, 6 East 39th St., New York. On the average, one foundation holds a fellowship contest every four years—thus one or the other is open each year. Usually the contests are all handled through the Dramatists Guild of the Authors' League of America,

though it is not necessary for a writer to be a member of the Guild or the League to apply for an award or to make application for entrance. As a rule, the fellowships awarded in playwriting amount to \$1200 a year and may be renewed for a second year—an award certainly worth going after.

Still another contest is the one sponsored by the Teachers' College of Cape Girardeau, Missouri. The last contest conducted by this group was open to plays of social content.

Though never receiving national publicity, there are many other groups conducting drama contests. Many of these are restricted to local or district writers. Such a contest is the one conducted by the Grand Rapids Civic Players (a Little Theater organization) which offers \$100 for the first prize and \$50 for second—as well as production by the group before the State Little Theater Conference.

Another contest of sorts, but one which is restricted to undergraduates or those taking a full year's residence work at the University, is the University of Michigan's Avery Hopwood award (write Registrar, University of Michigan, Ann Arbor)—with prize money totaling \$2500, which may be allotted on a sliding scale to more than one playwright, if, in the judges' estimation, several plays merit recognition. Thus, ten playwrights may share the \$2500 by receiving \$250 each, or, if only five do commendable work, they may receive \$500 each.

A university contest open to the general public, and which is of particular importance to the dramatist, is the Dramatists Alliance contest, conducted by Stanford University, Palo Alto, California, which offers a number of prize awards each year. Though the University has conducted the contest for only a few years, the work which it has brought to light has achieved national acclaim.

An interesting sidelight to the Dramatists Alliance contest is the booklet which is published afterward. This lists all the contributors and the type of work submitted, as well as a brief description of the work. Included also are addresses made by recognized authorities in special fields of drama, which were given at the

Assembly when the awards were made. If he receives nothing else, a playwright can learn a great deal by obtaining a copy of the booklet. He can gather from the descriptions of other work submitted very valuable data concerning the reception of his own work: see how it stood in relation to the work of other contributors and, by comparing his work with the plays which won awards, see wherein or why his own work was faulty or lacking.

Once one has won a prize in any of the nationally known contests, he will have a renown sufficient to be looked at and considered seriously by professional theatrical producers as well as by the motion picture studios. Then, depending on the kind of work he does, the playwright is in a position to gain materially from the honors he has won.

Participation in contests broadens the young dramatist's field of output, keeps him from doing one type of thing only, and increases his endeavor beyond the foolish one of having a "trunkful of plays" that are unacted and unpublished.

To keep abreast of all the news regarding contests that are taking place over the country, the writer should watch the market guides of the writers' magazines and should follow *Variety* which lists even more play contests than the magazines, and includes those that

are of purely local interest. Also, the drama sections of the New York newspapers often list contests. Since these newspapers have national circulation, it is easy for a playwright to watch their columns.

Many new or young playwrights fear that to submit their work to contests may keep their material out of the professional market. Let them remember that most contests, especially those conducted by a University or college, are held during the winter months; the same holds true for little theater organizations. Now, once the professional Broadway stage has opened (usually in October or September) most managers and producers already have contracted for the plays they are to produce during the season. Thus, it is unlikely that a play sent to a producer in the fall or winter will get a hearing or even a reading (far less a production) until the following spring or summer, when the professional season closes. But, by entering his work in contests during the winter, and sending his plays to producers during the summer, the playwright has a full list of markets to which he can send his play the year round, and so does not limit the submission of his work to certain times of the year, or to seasons.

Benefits of contests to playwrights are manyfold. Today, playwriting contests are conducted in a professional manner: even established playwrights do not hesitate to avail themselves of the awards. Contests that offer presentation as a whole or part of the award are equally worth going after, since today the little theatres all over the country have grown up and replaced entirely the professional stock-company of old, and offer productions as professionally competent as the old troupes—in many cases even better and more competent. Also, should an author or playwright be seeking only professional production, he should remember that most little theatre plays are closely scanned by talent-scouts looking for new plays as well as acting talent. Many a Broadway production has been secured through this avenue; many a contest award has been the springboard from which the young dramatist dives to the Great White Way.

□ □ □ □

Successful Living, C. H. Fingerhood, editor and publisher, 683 Broadway, New York, announces in its masthead, "All manuscripts must be accompanied by brief biographical note. . . . Final acceptance of manuscripts does not take place except by actual publication." A. & J. does not consider the latter trade practice one to be encouraged.

SHOULD HE QUIT HIS JOB?

\$5.00 For the Best Letter

An Illinois subscriber, J. F., writes A. & J. for advice: This is his letter—

I am 26, and have been employed several years in the credit department of a department store. I am paid a fair salary, but the work is so exacting that I find myself exhausted at the end of the day. While I have an intense interest in creative writing, and have sold a number of stories, I realize that at my present rate of progress I'll never achieve any worthwhile success. I have a physical handicap which has resulted in a 4-F rating.

I have given some thought to quitting my regular job, and giving my writing talents a real chance. I believe that if writing was my main job, I would develop skill very rapidly. I would vastly prefer to be a professional writer than a credit man.

What do you advise me to do? I have a little money saved, but not much.

A. & J. suspects that for each reader who submits this question to the magazine (as many do), there are hundreds who ponder the problem, but do not seek our help.

What do *you* think about it? Should J. F. play a sure thing, his good job—or should he make a clean break? \$5.00 will be paid for the best letter received by November 1. Address Contest Editor, The Author & Journalist, P. O. Box 600, Denver, Colo.

AFTER ONE YEAR OF WAR

By DOROTHY DUCAS, Chief
Magazine Section OWI

(Suggestions for November and December Articles.)

ON December 7, 1942, the anniversary of Japan's attack on Pearl Harbor and the United States' entrance into the United Peoples' War, it would be well to review objectively *what has happened to us thus far and what lies ahead*. We suggest honest examinations of our defeats and victories, our mistakes and our strides—military, industrial and political. The OWI believes in letting the people know the truth—good or bad.

Our strides in production, in transportation of men and supplies to the far corners of the earth, our tremendous training program for men of all the armed services, might well be pointed out in the December issues, but at the same time what we have *not* done and what we must do should be stressed.

What life will be like in 1943 is a natural part of such a survey. 1943 will be much tougher than 1942. Civilian sacrifice will be called for on a vaster scale than has been necessary up to now. It would seem wise to prepare the reading public for this vital part of the war program. We may be rationed on many items: gasoline (nationally), fuel, sugar, coffee, tea, are possibilities. We may not be able to get stockings, girdles, cosmetics, in the quantities and qualities we have become accustomed to. The use of our cars surely will be curtailed. But in painting this picture of more stringent "belt-tightening" for all Americans, one can point out that in the occupied countries

sacrifices of a larger nature have been required for some time.

Compared to life in the Axis countries, the contrast is even more striking. Seizure of homes, property, churches, the prostitution of schools, fear of death for such "crimes" as listening to "verboden" broadcasts, ruthless breaking up of families, slave labor in the factories and child labor in the fields—all of these things are remote from us now, in 1943, and for all time.

The anniversary of our entrance into the war offers a timely peg also for stories which review *why we are in the war*, what we expect to gain for all the peoples of the world with our victory.

We suggest editorials which do not mince words about the things we are going to do without in 1943, as well as articles by people who have done without in other lands.

(These are the other topics which OWI would like to see handled in the November and December issues of magazines: Keeping Warm on Less Fuel, Calling Men to Sea! (Men for the Merchant Marine), Japan's Plan for World Domination, Woman Power in the War, Materials Can Win the War, Air Age Education, Heroism of Our Allies, Keeping Telephone Lines Clear, The Church and the War, News from the Food Front, What Sort of Christmas This Year? The Magazine Section, OWI, Washington, D. C., offers help to writers working with these subjects.)

Modern School Plays

A. & J.:

Progressive education is sweeping the school world today. I am a public school teacher, and I speak from first-hand knowledge. Superintendents and supervisors throughout America are telling teachers to stress progressive principles in their work, to center every school activity around them.

But most writers of school plays, pageants, and operettas, still cling to the old notion that schools must remain static. They write on the basis of old conditions, and much they produce is worthless for our purpose.

It is a fact that, because of the lack of eligible play material, teachers are forced to prepare plays themselves. Our work falls far short of what professional writers could give us.

The trend today in education is toward progressive democracy. The central theme of any school play should demonstrate, directly or indirectly, at least one phase of democratic living.

We do not want the goody-goody, sissy type of story. The characters must be red-blooded boys and girls with ordinary human traits. The problems should be present-day ones. The play should demonstrate how to meet them successfully.

The villain in modern school plays is no longer the thief who steals the diamond, forges a check, or lies about his grandfather's legacy. It is enough that he be discourteous, undemocratic, neglectful of health, disobedient, careless about personal property, or unpatriotic.

The humor should be refined. I suppose it will always be funny to some people to see a person trip and fall, or bump his head, but this kind of humor has no place in a school play today. We object to comedy supplied by a country bumpkin, colored servant, or an out-moded grandpa, grandma, or Aunt Mchitable. We are teaching our children that these people have personalities which demand consideration and respect, and that they are not to be laughed at, but loved, protected and respected. We want comedy which is supplied by humorous situations to which all characters are parties, or by pertinent lines, aptly said by characters, which fall naturally in the dialogue.

The purpose of a school play is not to entertain an audience, but to drive home a lesson in successful living, and to do it so well that it has not the sound or appearance of preaching.

The historical play is still good. We need more of them worked out in authentic, accurate detail. Fairy-story plays are not needed. If we want to use them, we can dramatize them very successfully without help.

Some writers may object that the pay they receive

for school plays does not warrant the creative and professional effort I have suggested is needed. The truth is this—if teachers could get the plays they want, the sales of publishers would increase so much that they could and would pay writers well.

ESTHER PATTILLO.

Clanton, Ala.

□ □ □ □

ADVERTISING VOLUME UP

Present advertising trends are favorable. Numerous publications, in many fields, have more advertising scheduled for fall months than in 1941. After declines which extended to general, farm, trade journal, and other magazines during the first half-year, advertising began to pick up rapidly, and the present outlook is excellent.

Many publications base purchase of manuscripts on advertising scheduled. The literary market looks like a lively one for the next six months.

□ □ □ □

Judge, Ambler, Pa., states its current requirements as follows: "Short humorous pieces, not to exceed 1000 words, and cartoons not over 8½ by 11 inches sufficiently finished for reproduction and with enough strength of tone for roto; name and address on each piece. All contributions must be typewritten double spaced one side of 8½ by 11 sheet. Payment on publication. We try to accept or return every contribution within 24 hours of its receipt so that contributor may try other markets without having lost valuable time. . . . All contributions *must* be accompanied by stamped addressed return envelope."

□ □ □ □

**Buy United States
WAR BONDS
and
STAMPS**

HOW THE NAVY TALKS

Picturesque Speech, By E. F. STUCKEY, U.S.S. St. Louis

Making a quarterdeck liberty—to lounge around the topside when visitors are aboard, for the purpose of making sheep's eyes.

Plank owner—sailor who stays on one ship.

White rat—a man who "rats" on his shipmates to officers.

4.0 mark—a perfect mark, as in examinations.

Flash your sea service—to deride anyone who hasn't much time at sea.

Sound off—give your name, rate and horsepower.

Light the smoking lamp—in old Navy, a lamp was lit when smoking was allowed; now, they pass the word over an announcing system.

A rating cigar—cheap cigars which are passed out by a man who has been advanced in rating.

Paid off—discharged.

Flake out—to lie down.

Drop the hook—to anchor the ship.

Out of bounds—forbidden.

P-s-s-st! Watch the gold braid—an officer is approaching.

To foul up the detail—make a mistake.

A mustang—a full commissioned officer who rose from the ranks by merit.

To caulk off—to sleep.

Chow—food.

Bellyrobber—the ship's cook.

Regulation dogs—weiners.

Scuttlebutt—navy drinking fountain; gossip.

Greaseball—a mess cook.

Sea lawyer—sailor who gives unwanted advice.

Earfloppe—one who toadies to superiors.

Hash marks—diagonal stripes worn on sleeve. One for each four years.

Ship over—re-enlist.

Jaw-bone—credit.

Java, jamoke, mud—coffee.

Rubber sock, boot—a new recruit.

Kickout—dishonorable or bad conduct discharge.

Brig—the ship's jail.

Skipper, Old man, His nibs—the Captain.

Doc—Any pharmacist's mate.

First Luff—The first Lieutenant.

Insect—a boot Ensign.

C.O.D.—the Officer-of-the-deck.

Bucket of blood racetrack—a low-class dance hall.

Shanghaied—transferred involuntarily as unwanted.

Scuppers, squaws, beasts, etc.—street walkers.

Holy Joe, sympathy issuer—the Chaplain.

Jimmy-legs, Sheriff—the master-at-arms.

Five for seven man—Navy loan shark.

Sailor's bible—a bluejacket's manual.

Cutter—a long fast boat, used for racing.

Tin can—a destroyer.

Pig boat—a submarine.

Mosquito boat—a very fast torpedo boat.

Ham 'n eggs boat—a refrigerator ship.

Airedales—navy aviators.

Lower the boom—to knock someone down.

Hack driver—chief petty officer.

Flange-face—a homely sailor.

Watertermer with his brains knocked out—a machinist's mate.

Jack-o-the-dust—the commissary steward.

Gyp joint—the ship's service store.

Slumgullion—stew.

Dive the bilges—to clean them.

Money-bags—the paymaster.

Lucky bag—where lost clothing is kept.

Make a speed run—have a gay time ashore.

Shack-master—one who lives with a girl without benefit of clergy.

Tin fish—a torpedo.

Regulation growl—an angry or sarcastic reply.

W.P.A. men—navy reserves.

Shove off—scram, beat it.

Goon suit—chemically impregnated suits for protection against gas attacks.

Ash can—a depth charge.

Salt mines—the evaporators.

A madhouse or hot ship—a ship where the crew catches hell.

Navy chest—a protruding stomach.

Show a leg—get out of your bunk.

To jump ship—go ashore without permission.

A home—a good ship.

To make the buttons—to make Chief.

Take in the slack—take it easy.

Read him off—tell him where to get off.

Shipsshape—neat.

Get underway—get going.

Blow a fuse—get angry.

Fan-tail—the stern of a ship.

Irish pennant—a loose end.

Let's go to the fo'c'sle—let's fight.

Monkey drill—calisthenics.

Grinder—a drill ground.

A Jonah ship—one on which someone has been killed; a bad-luck ship.

4 on and 4 off—standing watch and watch.

On the mat—called up for punishment.

Pokeybate—candy.

Hardtack—any stale or hard bread.

Go to mast—before the Commanding officer for trial.

On the report—to be reported for an offense.

Busted—reduced in rank.

Surveyed—discharged for medical reasons.

Mate—your pal.

Go over the hill—to run away; desert.

Civvie—a civilian.

Skivvies—underwear.

Gedunk—ice cream.

Captain of the Head—toilet room cleaner.

Powderbag—a gunner's mate.

Sugar report—a letter from the girl friend.

Foo-foo—sweet-smelling lotions or perfume.

Asiatic—tetched in the hair.

Bellbottoms—widely flared non-reg pantaloons.

Acey-deucey—navy game similar to backgammon.

Overleave—to overstay shore time.

"48"—week-end liberty.

Foxtail—a mustache.

Smoke-stacking—telling big windies.

A pelican—big eater.

To get your ears lowered—get a haircut.

Twenty-year man—sailor you think will stay in the service.

Thirty-year man—permanently retired sailor.

Short timer—sailor whose enlistment is nearly expired.

Happy hour or smoker—a card of fights, wrestling, and entertainment.

All-Navy—a regulation-abiding sailor.

Have the ship on your shoulder—to take authority too seriously.

Chinaman—sailor who works in the laundry.

Dungarees—working denims.

Racketeer—sailor who has a moneymaking sideline.

Squareknotting—making belts and other articles by a series of square knots in cord.

Marlinspike seamanship—knowing knots and splices.
Dogging the watch—splitting a watch in half, to make it rotate.

Stand by—take a shipmate's duty so he can go ashore.

Section leader—senior man in a section.

Billet—your bunk and locker number.

Ropeyarn Sunday—in old Navy, this was a half day off to sew and perform personal tasks; now is a half-holiday.

Thirty-year bag—large canvas bag in which a man's clothing is packed.

Slick, shave, and shine—get cleaned up for liberty.

Goonie—a married man.

Field day—day of general cleaning.

Holy stone—a half brick, used to rub deck planking.

A salvo—a broadside from all guns.

Coming on the range—approaching firing position.

Officer's Country—that part of the ship, usually aft, where officers live.

Bugle—your nose.

A one-nighter—sailor who is suffering from a hang-over.

Quarterdeck—part of the upper deck used for ceremonies.

Topside—the weather deck.

Technician—sailor who thinks he is very good at his trade.

Lubber—inept sailor, or landsman.

Old salt—an old sailor.

Cruising the town—seeing the sights.

Take a bearing—ascertain your whereabouts.

Breakwater sailor—sailor on a ship which seldom goes to sea.

Swing round the buoy—remain at anchor.

Homeguard—married sailor.

Sea gulls—girls who follow the fleet.

Snipe—non-rated member of the Black gang.

Sea-going—one who gets plenty of time at sea.

Freedom chit, or liberty card—a pass to go ashore.

"84"—Naval prison.

Dummy run—a false start.

To secure—make fast, or tie up.

Haul out—tie up to a boom.

Gangway ticket—a man's discharge paper.

Ginmill—lowclass cabaret or booze joint.

Golden rivet—a tall tale, told to all recruits, anent a golden rivet in the ship's keel.

Collision mat—navy hot cakes.

P. I. man—sailor who is supposed to have political influence.

Shore patrol—sailors on duty to keep the peace among sailors ashore.

Landing force—a large liberty party.

Black list—a no-account sailor gets on this.

Graveyard watch—the 12 to 4 at night.

Man-o-war's man—an alert, up-to-the-minute sailor.

Muscle man—one who pulls in a racing boat.

Politician—sailor with an easy job.

THE STUDENT WRITER

CONDUCTED BY WILLARD E. HAWKINS

XLV—FORMULAS—THEIR USE

Among the more useful items of equipment in a writer's kit-bag is a working knowledge of "formulas."

Some writers achieve success by employing formulas consciously, others employ them unconsciously. No stigma need attach to the use of formulas, even though the "formula story" is sometimes mentioned disparagingly. What the critics actually object to is a too apparent use of formula, or perhaps to a formula which is best suited to specific types of popular reading.

The student-writer, tackling the subject of formulas, will discover several angles of approach.

First, there is the approach through studying the work of successful craftsmen. "How does Joe Whoozit go about writing one of his popular yarns?" is best answered by taking a number of Joe's yarns apart, analyzing them, paying particular attention to points of similarity. Thus, if in almost every story Joe produces a hero with an obstinate jaw and a heroine with a wistful smile, it is safe to assume that this is part of his formula. He has found that these factors help him to evolve stories which satisfy his editors and public. It may not be anything quite so obvious, but this will serve as a passing illustration.

Don't assume, however, that the illustration is far-fetched. Many authors have done right well with formulas as simple and definite as the above. A well-known Western author gave this as his formula for

a Western novel: "Let the hero meet the girl and fall for her in the first chapter; then separate 'em and keep 'em separated until the end."

Probably there is something in the moral effect of a formula which has worked and in which the author has confidence. This Western author felt sure that he couldn't go wrong if he stuck to the familiar trail which he had blazed with this formula. It was only when he ventured afield that he ran the risk of failure. Besides, it is a good formula.

Second, there is the approach through studying yarns that appear in specific magazines. In some cases, the distinguishing marks are clearly defined; in others, they may be intangible. The specialized pulps have narrower—and hence more easily discerned—requirements than the smooth-paper general magazines. It is easier to outline the formula for a magazine devoted to Western action-yarns than it is for such periodicals as *American*, *Redbook*, *Collier's*, *Cosmopolitan*, *Liberty*, or *Saturday Evening Post*. Yet each of these magazines has something in the nature of a formula. Even though the differences may be intangible, there is, for example, a fairly typical *Saturday Evening Post* light love story, a fairly typical *Collier's* light love story.

In the specialized pulps, the title of the magazine or its subtitle often contains the broad outline of its formula. *Thrilling Western* gives us two elements of the formula for that magazine—the story must deal with the West (ranch locale, cowboy characters, etc.), and it must provide thrills. *Weird Tales*,

Love Story, True Romances, Strange Detective Mysteries—all these are titles which in themselves describe the formulas of the periodicals involved.

To amplify this basic formula, in many cases, we derive more help from the "blurbs," or introductory comments by the editor, than from the stories. Thus, in a Western magazine:

"Red Langley of the Lazy D stakes all to regain honor and avenge a pard."

"Steve Yates returns home to claim his bride, and gets a strange welcome."

"Jim Wolf, ranger, runs into conflict with the law as he goes gunning for a cowland polecat."

In these three blurbs from the same issue of a typical magazine we have no difficulty in discerning the basic formula. All may be reduced to this impersonal statement: "A cow-land hero, setting out to accomplish some commendable purpose, meets with opposition."

We are justified in assuming—and reading the stories confirms our assumption—that, in order to complete the formula, the hero overcomes all opposition and accomplishes his purpose, through courage, resourcefulness, and thrilling gun-play.

The formula, we will find, applies to practically all Western fiction, whether in pulp or slick. An example is "Tall In the Saddle," recent *Saturday Evening Post* Western serial by Gordon Ray Young. Leaving magazine formulas for more detailed discussion later on, let us pass on to a third angle of approach.

The third angle of approach should be, for the average writer, the most helpful in a practical sense. It involves finding the formulas for different types of fiction—leading specifically to a study of the types which the author aspires to write. It is helpful to know the formulas which other writers have discovered and employed successfully, and it is helpful to know the formulas in which certain magazines specialize. But the writer of light love stories, for example, is particularly concerned with the formulas for that type of fiction, wherever found. The writer of mystery yarns will do well to familiarize himself with the recipes which have produced satisfying mystery yarns for others.

Logically, the way to discover these formulas is to read a great many stories of each kind, note their similarities, and reduce these to general, all-inclusive statements. This is much the same procedure that we followed in classifying the twelve basic themes. It is laborious—true. But we learn much by the search. A short-cut, if it existed, might give us the formulas, but we would miss that mastery of them which comes from the effort of digging them out.

For this reason, by the way, the reader is urged to conduct his own search for formulas, not lazily accepting the conclusions which may be offered in this series, or elsewhere, but using them merely as guides for independent research.

Our next lesson will develop the subject of formulas from this point of view, starting with a presentation of the "Master Formula" and discussing its modification for various types of fiction.

PRACTICE SUGGESTIONS

1. Can you recall the work of any author which follows the same general pattern in story after story? If so, can you reduce that pattern to a general formula which the author seemingly employs?
2. Name some periodicals, in addition to those enumerated in this lesson, which carry a strong indication of their formulas in their titles.
3. Outline your conception of the most familiar formula employed in the writing of (a) Western stories, (b) love stories, (c) detective stories, (d)

domestic problem stories, (e) sport stories, (f) pseudo-scientific stories, (g) other types that may occur to you.

FREE PHOTOS FOR YOUR ARTICLES

By ROSS L. HOLMAN, Tennessee

ONE of the indispensable assets of a writer—especially a non-fiction writer—is knowing how to secure suitable photographs to illustrate his stories. It isn't necessary that he keep a tripod and picture-shooter strapped to his shoulders for fear he will miss some photographic scoop. For three years I have made my entire living as a non-fiction free lance and a vast majority of my photographs were shot by someone else before I even decided to write the story for which I used them.

I take my own photographs when the scene of my story is close at hand, but my knowledge of photography is very elementary. Most of the articles cover developments entirely out of reach of my camera and it is my job to know where, how, and when illustrative material for these stories can be secured.

As a result of a query, one editor gave me an assignment for an article on rubber—the natural product that has been blitzed out of use by Japan. Naturally, I couldn't get to the Far East to snap photographs of rubber trees and processes; but I could contact Firestone Rubber Co., Goodrich, Goodyear, all of which had photographs showing rubber processes, from tapping the East Indian trees down to the finished tire rolling off the assembly line.

Right there is a hot tip. Back of practically every story involving a manufacturing process are manufacturers who will gladly let you have essential photographs for a credit line which most editors will willingly give.

Another editor assigned me to a story of game farming—raising game birds and animals on your own farm. Forty-eight states have fish and game departments with photos in abundance. So has the U. S. Biological Survey. A credit line is all most of them want.

Having a story to write on dude ranches, I checked advertisements of ranches in *Country Life* and *Travel Magazine*; also advertisements of railroads and airlines reaching these ranches. I wrote to several and got all the pictures I could use.

Recently I sent *Forbes* an article on guayule rubber. The editor wired me he might use the story if I would airmail him plenty of good 8 by 10 photographs in time for the next issue about to go to press. I tore my hair over what looked like a vanishing check, for I didn't have even a pen drawing of a guayule plant. I finally rushed to Western Union with a night letter urging a guayule promotion committee in California for Pete's sake to airmail *Forbes* all the photographs it could find and send me the bill. I hadn't the slightest idea that this would stir up anything. Another wire from *Forbes* next day insisted photos must get there quickly if at all. More desperation. Another wire two hours later, however, unburdened my mind by saying photos had arrived.

A little common sense and experience will soon tell you where photos can be had. Agricultural prints can be secured from U. S. Department of Agriculture and state agricultural colleges. Prints on crime detection from F. B. I.; on diamond mines from diamond distributors, and so on.

LITERARY MARKET TIPS

Your Farm, published by Service Publications, 919 N. Michigan Ave., is a pocket-size magazine specifically dedicated, published, and edited for business and professional men interested in farms as an avocation. Original articles between 1200 and 1500 words in length, either semi-technical, or success stories, are sought. Articles may cover an outstanding success made in farming by an absentee owner, but must present the actual problems encountered, and how they were overcome. Donald McGuinness is editor. Payment is made on publication at not more than 2 cents a word, except in instances where the magazine commissions a writer for a specific article, when payment will be made on receipt.

Liberty Magazines is the name of the subsidiary company formed by Macfadden Publications to take over and publish *Liberty* under separate management. New publisher is Paul Hunter, publisher of *Screenland*, *Silver Screen*, and the new *Movie Show*. Editorial staff and policy for the present are unchanged.

All American Band Leaders, 215 4th Ave., New York, formerly staff-written, is now looking for material on band leaders and other popular music personalities, from freelance writers. Harold Hersey suggests querying. Payment is indefinite, but it is understood the rate will be good.

Hillman Periodicals, 1476 Broadway, New York, is issuing three test issues of a five-cent weekly, *Tab*. No material will be bought until the outcome of the test now being made in 50 cities is ascertained. These test issues contain a miscellany of material, mostly pictorial, with some fiction. Continuance or discontinuance of publication will depend on acceptance of these three issues.

Movie Show, 45 W. 45th St., New York, is a new idea in movie fan magazines, publishing action stills from new films, together with dialogue. At present, the publication is wholly staff-prepared. Paul Hunter is publisher.

The Span, formerly a bi-monthly, using mostly quality poetry, will henceforth be issued quarterly. Joseph and Alice Hoffman are editors, and their address is Rte. 13, Box 663, Kirkwood, Mo. Although the magazine is largely devoted to poetry, a short story or two are published in each issue, and occasionally a critical survey of poetry up to 1500 words is published. Poetry may be in any form, on any subject, but preference is for poems no longer than 60 lines. There is no payment at present, but contributors receive copies of each issue.

Male Home Companion is the new name for *Stag*, the magazine for men, now being edited by C. L. Richards. Both fiction and non-fiction are used, satirical, witty, or both, as well as fillers and anecdotes. Preferred length is 3500 to 4000 words for feature material, up to 100 words for short stuff. Though all material must have a male interest, there is no objection to material written by women. Rate has been lowered to approximately 1 cent a word, on acceptance.

Modern Plastics, 122 E. 42nd St., New York, is now being edited by Raymond R. Dickey. Query before submitting material.

The Haire Publications, 1170 Broadway, New York, have purchased *Pottery & Glass Salesman*, formerly at 160 5th Ave., New York, and merged it with their own publication, *Crockery & Glass Journal*.

Another addition to the list of children's magazines being published by Fawcett Publications, 1501 Broadway, New York, is *Ranger Comics*. This brings the total of these magazines to 23. Formerly using fiction adventure stories of 1700 words, the Fawcett comic magazines are now increasing that length to 2500 words. Approximately 10 fiction stories are bought for these magazines each month. Adventure should have adult characters, but their appeal should be to children. Plot should be very simple, and devoid of many complications, but there should be plenty of good, lively adventure.

Additional information on Orlin Tremaine's magazine *Plus*, published at 545 5th Ave., New York, is that it is designed to be the same type of morale-building medium for war industry workers as *Yank* is for the Armed Forces. Says Mr. Tremaine: "During World War I pep speakers were sent into the war plants; this time the magazine *Plus* will try to do their work better and more universally without interrupting the production lines." The War Production Board, and Office of War Information, and other Government agencies are cooperating with Tremaine and his art director, Hamilton Campbell, former art director of *Liberty*, in selection of news and pictures. The "work for victory" flavor is pronounced.

Animal Funny Book (Fawcett), 1501 Broadway, New York, a new bi-monthly, will be devoted almost exclusively to comic strips, written and drawn on assignment. Writes Rod Reed, editor, Fawcett Comics Group: "At the moment, there is no market in this magazine for free-lance contributions. Possibly, after the first edition, we may be open to suggestions for new characters or for story ideas for established characters." The book will be edited by Chad, an artist well known in the comic field. In event material is bought, payment will be made on acceptance.

Outdoor News, 5563 Fryer Road, Toledo, Ohio, edited by Harold C. Devine, a weekly using authentic out-of-door material, outdoor photos, pays on acceptance at 1/2 cent up. Editor Devine suggests that he be queried before material is forwarded. Within a short time, there may develop a need for 13- to 14-minute radio scripts.

Western Bottler, 304 S. Broadway, Los Angeles, Richard Merrifield, editor, reports that it is not buying editorial material at present.

Fraud, La Crescenta, Calif., is accepting articles, according to Dan Paul, associate editor, paying one-half to two cents a word, after editing, upon publication. Each article is an expose of some fraud perpetrated on a gullible public.

Field and Stream, 515 Madison Ave., New York, has raised its price from 15 to 20 cents a copy, is actively in the market for fishing, hunting, camping articles and short stories, 1500 to 3000 words in length, editorials not over 1000 words, photos and cartoons. Payment is made on acceptance at 1 cent a word. David M. Newell edits.

Miss America, new magazine for young women between the ages of 16 and 22, being published by Rockley Publications, 215 4th Ave., New York, and edited by Harold Hersey, is paying 2 cents a word and up, on acceptance, for fiction up to 3000 words, and articles of approximately 1000 words. In fiction, love stories with a highly emotional and dramatic touch are preferred. There should be a light and deft touch, but writers should guard against super-sophistication, as stories should be aimed at the average reader. Articles should cover activities of the modern young women in war production, in the W/AACS, the WAVES, and so forth. Both single photos, and photos in series are sought at, generally, \$5 a picture. Assistant to Editor Hersey is Miss D. Hope Ancomb.

Parents' Magazine, 52 Vanderbilt Ave., New York, has started a new publication, *So You're Going to Have a Baby*, which will be distributed through department stores in leading cities throughout the country. Editorial content will consist of reprints from *Parents' Magazine*.

Coronet Magazine, 919 N. Michigan Ave., Chicago, Oscar Dystel, editor, says, "If you have a drawer full of rejected manuscripts filled with amusing anecdotes, factual tid-bits and/or unusual facts, don't give up hope of selling them. *Coronet* welcomes such material for fillers (25-350 words), paying 7 cents a word, as edited. An easy and lucrative way of adding to your income and your reputation as an author."

Every Week Magazine, West Third and Lakeside, Cleveland, Ohio, Tom Horner, editor, pays about 1 cent a word for timely topical human interest articles, up to 2000 words, and short stories (adventure, romance), 3000 to 3600 words, and illustrated factual articles. No scandals, rehash of murders, divorces, horror stories, sex stories are desired. Acceptance is within 30 days. *Every Week* is a weekly sold only to newspapers.

American Bicyclist and Motorcyclist, 461 Eighth Ave., New York, C. G. Peker, editor, writes a contributor, "Owing to the uncertain conditions we now face, we are not using contributed articles as we wish to save every cent of expense . . . you have probably read that bicycle manufacture is now stopped. In other words, we are getting out a magazine for an industry that is not working!"

LEARN TO WRITE, \$1

If you have any talent, you should learn quickly to write for publication and profit. Former Editor gives Basic Rules, Essential Principles. Send only \$1 for complete instructions. Satisfaction or money back immediately.

AUTHORS' BUREAU

126-A Newbury St.

Boston, Mass.

FIRST AID FOR THE WRITER WHO IS TIRED OF GUESSING

- | | |
|---------------------------------|--------|
| 1. Vocabulary | \$1.00 |
| 2. Sentence Patterns | 1.00 |
| 3. Patterns for Paragraphs..... | 1.00 |
| 4. Verse by Pattern..... | 1.00 |
| 5. Short Story Patterns..... | .50 |
| 6. Punctuation Key | .35 |

The Pattern is to the Writer What the Blue Print is to the Builder

ANNE BURNS

University Station • Box 3 • Seattle, Wash.

Commercial Refrigeration With Ice, 5225 Wilshire Blvd., Los Angeles, Calif., reports that policy has been changed somewhat of late, and now pictures with captions are largely replacing illustrated features on ice installations. Most of this material is secured direct from ice companies.

WRITERS

I have a personal service to help a limited number of writers solve their problems "from beginner to successful writer." Whether you are just beginning or a writer, will discuss your problems with you before we talk service. Write me fully and freely about yourself, writing experience, problems, questions, etc. Will answer by personal letter as fully and helpfully as I know how. If I can't help you will tell you who can. No one else will see your letter.

HOWARD A. GREGG

Box 98

Cambridge, Ohio

NON-PROFESSIONAL WRITERS



whose stories are not selling need editorial revision of their scripts and expert marketing advice. More than twenty years' experience as a writer, editor and critic qualifies me to render invaluable assistance to non-professional writers. I am helping others—I can help YOU!

EXTREMELY MODERATE RATES
FREE READING AND REPORT
on one story if you mention
The Author & Journalist.

Special Beginner's Courses in
Short Story Writing and writing
for the Juvenile Magazines.

MAITLAND LEROY OSBORNE

23 Green Street Literary Consultant Wollaston, Mass.

We're Looking For PROMISING NEW WRITERS

Send your manuscripts to our Criticism Department. Get a complete report on plot, characterization, style; an expert analysis of markets. Obtain the professional coaching counsel of the A. & J. Staff.

We have examined the early work of thousands of writers, many of whom, receiving our constructive help, have later made magazine covers and book lists.

Our research in current literary trends and writing methods, coupled with the judgment based thereon, are professionally at the service of Criticism Department clients.

Let us see some of your work.

You can be confident that qualities of craftsmanship and appeal will be competently rated. If we consider your manuscript has prospects of sale, with or without revision, our detailed personal report will include a list of prospective buyers.

Criticism fee—\$2 for first 1000 words, then 50 cents a thousand to 10,000 words; over 10,000, 40 cents a thousand. Fee and return postage should accompany manuscript.

THE AUTHOR & JOURNALIST

CRITICISM DEPARTMENT.

P. O. Box 600

Denver, Colo.

The A. & J. Sales Agency handles manuscripts on the basis of 10% commission, minimum \$4, with a reading fee of \$1.25 for first 1000 words, then 35 cents a thousand. Helpful critical opinion furnished for material not deemed salable. Return postage should accompany. Address: Sales Agency Director.

Farm Life, Tompkins Trust Bldg., Ithaca, New York, a monthly rotogravure supplement for newspapers in New York, New Jersey and Northern Pennsylvania, has been launched by the Agricultural News Service. A small amount of material, brief, well-illustrated, will be bought from residents in the named areas.

VERSATILE — ROUNDTRIP — ENVELOPES

(Patent Pending)

Save your postage and container costs, up to 8c worth, wherever that pestiferous return-stamped-envelope is demanded. They expand or spread, for thick or thin mail. Heavy kraft paper. A dime brings trial size ms.-envelope and full particulars; so you, too, can save. Remember—one equals two!

Envelope accepted in all its phases, by U. S. Post Office Dept., as a container for all classes of mail. Truly Versatile.

"IT'S IN THE FOLD"
G. E. Powell, Envelopes

2032 E. 74th St.

Los Angeles, Calif.

SEND FOR FREE CATALOG

High standards of performance, maintained year in and year out, explain the long life of the OLDEST WRITERS SERVICE (established 1893). A complete service for short stories, BOOKS, articles, essays, verse—we criticize, revise, type, market. Catalog Free of Dept. J.

Agnes M. Reeve, Director

Franklin, Ohio

BIG DIME'S WORTH!

Here's something new for writers!

Take your choice of any of these twelve new brochures by Wycliffe A. Hill, author of PLOT GENIE and ARTICLE WRITING MADE EASY—for a dime each!

- 1—GENIE Formula for Radio or Stage Play Plot
- 2—The Article Writing Formula
- 3—How To Syndicate What You Write
- 4—How To Criticize Your Own Story
- 5—How To Protect Your Story Idea
- 6—How To Write A Book In Six Days
- 7—Plot Ideas From The Subconscious Mind.
- 8—Story Writing Self-Taught
- 9—How To Write Your Life Story
- 10—How to Choose a Success Pen Name
- 11—How to Market Your Story
- 12—Interesting Story Openings

All Twelve for \$1.00. Descriptive literature on The Plot Genie System, including demonstration, and on "Article Writing Made Easy" sent free upon request.

PLOT CARDS 10 cts.

Latest out—by Wycliffe A. Hill, author of PLOT GENIE! Supply actual synopsis—Millions!

THE GAGNON COMPANY, Inc.

Dept. 19, 8749 Sunset Blvd.

Hollywood, Calif.

(Please state if you own PLOT GENIE)

EARN WHILE YOU LEARN

People who like to write, and want to make money doing it, will find our professional training in the writing of features and special articles a short and direct road to sales. Full information free. Write:

THE INSTITUTE OF WRITING

5711 Chicago Ave.,

Chicago, Ill.

E. G. MORRIS AGENCY

SEVEN EAST FORTY-SECOND STREET
NEW YORK CITY

RADIO—DRAMA FOREIGN BOOKS
ALBERT A. OSTROW • BORIS SKOMOROWSKY

BOOKS, STORIES, ARTICLES, MOTION PICTURES, PLAYS

Representing professional writers in all fields—pulp—smooth paper—literary, etc., at the usual 10%. Presenting the best, personal, practical help for beginners as follows:

Stories and articles: \$3.00 for manuscripts up to 2000 words; \$5.00 from 2000 to 5000; 75c per 1000 thereafter to 10,000. Special rates for books. RADIO: \$5.00 to 12 pages; \$7.50 to 25 pages. COLLABORATION COURSES in each field \$25.00 per month. Fees and return postage must accompany all submissions—inquiries invited.

EVERY POSSIBLE HELP FOR EVERY TYPE OF WRITER

Outwitting Handicaps, official organ of We, the Handicapped, Inc., 12716 Tuller Ave., Detroit, Mich., is, according to Rose D. Meyer, associate editor, not only the voice of those disabled on the home front but of the new recruits to our ranks, our boys returning from battle and being hospitalized in our military institutions.

"Our primary objective," writes Miss Meyer, "is to serve as a clearing house of ideas helpful to their restoration of health and reestablishment of their earning capacity. In all articles we seek to stress the how and why slant for self-recovery rather than too much consideration of the symptoms of the disease or injury. While, of course, these articles will be inspirational, it is the informative, constructive value to our readers that we are more desirous of giving. Being a non-profit organization, we have limited funds; but we do pay one-half cent a word on acceptance. Our work is founded on the principle that all of us who have experienced disease or injury, during convalescence and after restoration to health and earning capacity, can do a tremendous good for others having a like disability."

The Outdoorsman, formerly at Columbus, Ohio, was purchased last spring and moved to Chicago, where it is now being published at 919 N. Michigan Ave. For the duration of the war, it will be published six times a year. Editorial needs, according to Robert W. Miller, vice-president, will be about the same as previously required. The editor, W. L. Rarey, still lives in Columbus, but the rest of the magazine is handled from Chicago. Mr. Miller seems very anxious to straighten out any difficulties that may have arisen over manuscripts due to the change in ownership.

Air Tech, 545 Fifth Ave., New York, the new monthly edited by Phillip Andrews, publishes only technical articles on aviation, and these are practically all on assignment.

Fawcett Publications, Inc., 1501 Broadway, New York, announce that the two one-shots, *Homes and Plans for Building*, and *Lawn and Garden Handbook*, will not be published for 1943, but that a new edition of a companion one-shot, *1001 Ideas for Home Decoration*, is now being prepared. Charles Bonsted, editor, states, "This offers a limited market since what there is of editorial material (emphasis is on idea-full photos of interiors) is largely staff-written or obtained by special arrangements. Free lancers aiming for it, nevertheless, should study the first edition carefully, query the editor before submitting material, and realize that consideration will be colored by the quality and interest of the photographs accompanying the manuscripts or available. Rates are good: about 2 to 3 cents a word, but usually a flat payment for manuscript and photos is arrived at through consultation with the author."

The Office, 270 Madison Ave., New York, James Gorman, editor, reports, "We find it exceedingly difficult these days to use much besides government orders and 'how to run an office in war-time.'"

The Poetry Chapbook, 227 E. 45th St., New York, a bi-monthly using verse only (traditional forms favored), pays on acceptance at 20 cents a line. Publisher is Gustav Davidson; editors, Sydney King Russell, Albert Ralph Korn, and Leslie Nelson Jennings.

Direction, Darien, Conn., M. Tjader Harris, reports: "Publication uncertain but probably quarterly; definitely continuing anyway."

Woman's Life, 354 4th Ave., New York, a companion publication to *Your Life and Your Personality*, will appear early this fall. Douglas Lurton, editor of the latter two magazines, will also edit *Woman's Life*. No material is desired until after the magazine is well under way.

Free World, 55 W. 42nd St., New York, Johan J. Smertenko, associate editor, wishes the statement made that \$30 each is paid for articles which range from 1500 to 5000 words. "Emphasis is on international affairs," states Mr. Smertenko.

Mail addressed to *Select Stories*, 100 5th Ave., New York, is being returned, marked "Moved, left no address."

Children's Activities, 1018 S. Wabash Ave., Chicago, is currently interested in articles or stories 750 words, 1500 words, or 2300 words in length. Payment follows publication at 1/2 to 1 1/2 cents a word. F. Marx is editor.

Retail Management, 260 Tremont St., Boston, Mass., is now being edited by V. E. Borges, who also edits *Hotel Bulletin*, same address.

Ski Illustrated, 10 E. 42nd St., New York, is now in the market for general articles on skiing, and a few brief bits of fiction (seldom over 1000 words), with skiing as a background, photos and a limited number of cartoons. The magazine is published four times a year—November, December, January, and February. Frank A. Wensch is managing editor. Rate is 1 1/2 cents a word up.

Skyways is a new publication in the aviation field planned for mid-fall publication by Henry Publishing Co., 30 Rockefeller Plaza, New York. Henry Bart, managing editor, announces that it will be entirely staff-written at first.

American Baby, 258 Riverside Drive, New York, edited by Beulah France, is a national monthly magazine for mothers, using personal experiences in rearing babies during their first year of life, with a strong leaning toward humor. No payment, however, is made for material.

The Virginia Quarterly Review, 1 West Range, Charlottesville, Va., user of short stories of high literary quality and serious articles, has a new managing editor, Miss Charlotte Kohler. William Jay Gould, former managing editor, has resigned to join the Office of Co-Ordinator of Information.

Buy WAR BONDS and STAMPS

FOR SUCCESS

If you are interested in making quick money from your writing ability, write me at once and tell me what you expect from writing. ARTICLES mean quick checks when written with my methods. SHORT STORIES find ready markets after I have shown you the way. Reading fee one dollar. Folder is free.

WALTER N. DES MARAIS STATION E
CINCINNATI, OHIO

MANUSCRIPT TYPING SERVICE

Flawless typing, 10c per page; with grammatical corrections, 15c per page; Revision, 20c per page; best grade paper. One week service on book lengths.

MARY FURNESS

Hilton Hotel, El Paso, Texas, or Commodore Hotel, Los Angeles, Calif.

WRITING THE SHORT SHORT STORY

By Robert Oberfirst

My booklet, *WRITING THE SHORT SHORT STORY*, which contains the 3 cardinal elements in writing a salable short-short, will be mailed for a ten cent coin. Reading and handling fee \$1.00 for short-shorts up to 2,000 words.

ROBERT OBERFIRST
Literary Agent

Woodbine

New Jersey

Mail Order Journal, John C. Gerstner, editor and publisher, 14 E. 47th St., New York, is now bi-monthly and pocket-size.

COMMERCIAL SLANT

\$ \$ \$

Sold my own fiction and non-fiction to a wide range of publications, rave-reviewed my books, flashed my news over the wire services, aired my publicity over major networks, made a handsome profit for my Southwestern Press.

\$ \$ \$

And I can teach you commercial slant! For there are trade secrets as in any business paying big money for talent and ability—and who knows them better than an active writer and experienced publisher?

\$ \$ \$

If you want to build your career upon the profit of commercial slant—need a competent critic who does for himself what you want him to do for you—I'll give you a run for your money with practical instruction, useful criticism, sales help when warranted for 50c per thousand words, \$1 minimum. And if your copy shows anything on the ball you get a free accredited PRESS CARD! Your money back if it doesn't. Better send that script now.

\$ \$ \$

Barry Storm

Box 92-A Aguila, Arizona

LET AN EDITOR HELP YOU!

MY THIRD book is nearly completed (On Plotting).

MY CLASSES in Chicago indicate my ability.

MY OWN WRITINGS are often on the newsstands.

MY COACHING is personalized: \$10 Mo.: \$3 to 5,000.

MILDRED I. REID

Author, Editor, and Literary Technician

My Books: 2131 1/2 Ridge Blvd., Evanston, Ill.

WRITERS: HERE'S HOW! [Technique] \$1.00

WRITERS: HELP YOURSELVES! [Formulas] \$1.25

EVERY CONCEIVABLE HELP FOR EVERY WRITER

EASIEST PATH TO PRINT AND PAY

SHORT ITEM Writing Course in One Lesson, complete with MARKET LIST and month of personal help up to ten short items (totaling not over 5000 words.) Juvenile Lesson FREE. Only \$1.00. Also collaboration and instruction on fiction. Particulars FREE.

WILL HEIDEMAN, Dept. ASM, NEW ULM, MINN.

FRANCIS ARTHUR JONES

63 Fifth Avenue, New York, N. Y.

LITERARY AGENT

25 Years Experience

SERIALS, SHORT STORIES, BOOKS

Reading Fee

Short Stories with Expert Advice One Dollar

DON'T MISS ANY ISSUES OF THE AUTHOR & JOURNALIST!

If You Are Not On the Subscription List, Send in the Coupon below—NOW!

The Author & Journalist

P. O. Box 600, Denver, Colo.

Please enter my subscription to THE AUTHOR & JOURNALIST. I enclose payment as checked:

☐ 1 Year—\$2.

☐ 2 Years—\$3.

Name

Street

City

CONSTRUCTIVE HELP

Brings sale after sale! Increases sales of short stories, books, articles, radio scripts, by unique Revision, Rewriting and Marketing methods. You'll like my descriptive folder. Write today, or mail a script (up to 5,000 words) and \$1 for unique criticism and recommendations.

RALPH W. WHITE Critic-Agent
21 Langdon Ave., Watertown, Mass. Phone WAT 7620
The help you've always wanted. Try it!

Typing • Revision • Verse Criticism

"Your work is beautifully done."

Careful typing, 30c per 1,000 words. Revision (rearrangement of ineffective phrasing; correction of grammatical errors, unintentional repetition, faulty punctuation and unclimactic paragraphing), 30c per 1,000. Both, 60c. Verse: typing, 1/4c per line; criticism, 2c. One carbon.

AGNES C. HOLM
1711-J Spring Street Racine, Wisconsin

MANUSCRIPT ENVELOPES

28 lb. Rawhide Glazed Kraft. Authors say these are excellent envelopes and good value.

25 9x12 and 25 9 1/2x12 1/2	\$1.00
32 6x9 and 32 6 1/2x9 1/2	1.00
50 No. 10 and 50 No. 11	1.00

Prices subject to change without notice. Add 10% west of Rockies or Canada; 5c to checks over \$1.00. Complete list on request. Writers' books bought, sold, rented.

LEE E. GOOCH, 202AJ, Hernando, Miss.

WRITER'S CONGRESS OFFERS

Simplified Training in Creative Writing Through:
Outlined survey of any one specific type of writing (detailed analysis) \$2.50
Manuscript criticism, rewriting and marketing (up to 5,000 words) 1.00
Typing service (with carbon) page .10

WRITE FOR DETAILS
WRITER'S CONGRESS

P. O. Box No. 41 St. Louis, Mo.

CRITICISM, GHOSTING, REVISION

Sales Service, Special Training. \$1.00 per short story under 6,000 words covers sales consideration; brief criticism if unacceptable, or detailed treatment suggested at a separate charge. Reading fee for short-stories under 2,000 words, 2 for \$1.00, plus return postage. No folder; no free readings. Personal calls by appointment only.

RICHARD TOOKER Box 148
Phoenix, Ariz.

(Express, Telegrams, 741 E. Culver St.)

Own work sold to nearly 100 publications from top slicks through pulps. Clients have made the Post, Esquire, etc.

NEW WRITERS NEEDED

New writers needed to re-write ideas in newspapers, magazines and books. Splendid opportunity to "break into" fascinating writing field. May bring you up to \$3.00 per hour spare time. Experience unnecessary. Write today for FREE details. NO OBLIGATION. Postcard will do.

FREE DETAILS
Comfort Writer's Service, Dept. Fy-162 St. Louis, Mo.

HAS YOUR STORY A FILM FUTURE?

There is an active market NOW for original ideas, books, plays and magazine stories. I offer complete literary assistance in critical and selling service in the fields of publication as well as screen and radio.

Send in your material and let me show you how to put a picture into your stories. My rates are reasonable.

Write today for free information. If you can turn out stories for Hollywood markets, I CAN SELL THEM.

ADELINE M. ALVORD

(Established 1919)

6605 Hollywood Blvd., Hollywood, Calif.

PRIZE CONTESTS

Doubleday Doran & Co., 14 W. 49th St., New York, announces a contest open to writers now serving as officers or enlisted men with the United States Army. Manuscripts may be either fiction or non-fiction. At least 10,000 words of completed manuscript and a synopsis of the remainder must be submitted. The editors of Doubleday Doran will be the sole judges of the contest and should, in their opinion, no manuscript qualify for the award, they reserve the right not to make it. The company also reserves the right to publish, on terms to be arranged, any manuscript submitted in the competition other than the prize winner. Prize will be a \$1000 U. S. bond, in addition to the usual book royalties. Contest closes September 30, 1943. (Army women are eligible, also.)

The Secretary, the magazine for office Career Women, Suite 412 Palmer Bldg., 6362 Hollywood Bldg., Hollywood, Calif., announces its second annual creative writing contest for business women. Entrants must be business girls, whether subscribers or not. Each manuscript must be accompanied by the official entry blank which will appear in the October, 1942, issue of the magazine. Subject is "How Can I Help Win the War in My Office," with each article or story not exceeding 1000 words. Maren Elwood, Hollywood literary critic, author of "Characters Make Your Story," will judge all entries. Prizes are announced as "three grand prizes, honorable mention prizes to all other entrants whose papers are outstanding, and purchase for publication by *The Secretary* the six best short articles and the six best articles." The announcement is made by Dorothy H. Martin.

Plays, 8 Arlington St., Boston, Mass., is offering a prize of \$100 for the best one-act play for children. Contest is open to any resident of the United States, and contestants may enter as many manuscripts as they please. Plays may be fantasy, comedy, biography, or history. Closing date is November 1, 1942.

□ □ □ □

Beginning Writer, Glenn Miller, editor and publisher, 1614 South Jefferson, Springfield, Mo., is a mimeographed monthly which publishes short shorts, and articles and short stories up to 5000 words. No payment is offered.

Q. and A. Department

For personal reply, accompany your inquiry with a self-addressed, stamped envelope. This department does not criticize manuscripts. Questions and replies below have been condensed.

I am a member of the business staff of a large Western University. From time to time I contribute to trade publications on problems of my special field. Until recently, my articles have always been published under my name, but now the magazine to which I contribute most omits the name. What is the significance of this?—E. R. S.

►Some magazines like to run practically all articles with by-lines, and others have a different policy. A by-line may be omitted because the editor does not care to present the same name too often. Sometimes names are omitted because they are unknown—material printed without a by-line carries, naturally, editorial prestige. It is usually to the advantage of a writer to have his name appear over his material. However, most professional writers do not insist on such handling. Since E. R. S. tells us he receives good-sized checks for his articles, our advice to him is not to be concerned.

THE QUESTION MAN.

THE A. & J. MARKET PLACE

Reputable advertisers of miscellaneous products and services are welcome in this department. Rate is four cents a word first insertion, three cents subsequent, cash with order; box number counts as five words; add ten cents per issue if checking copy is wished. Literary critics and agents, correspondence schools, typists, and stationers, are not admitted to this column. All copy is subject to approval by the publishers, and readers are requested to report promptly any dissatisfaction with treatment accorded them by advertisers.

(Personals)

WRITERS! EARN LIVING OUTDOORS WHILE LEARNING. 250 IDEAS, DOLLAR. GEORGE BRYANT, ROUTE 2, LAWRENCEBURG, KY.

WRITE FOR MONEY, stories, poems, songs. Help information free. Fifty best cash poetry markets sent for 25c. Charles Olive, Wilmar, Minn.

"FORTY DOLLARS A MONTH WRITING FILLERS. Facts, figures, methods, markets, 25c. Gloria Press, 1926½ Bonsalla Ave., Los Angeles, Calif.

TWENTY-FIVE TALKS ON POETRY explains the art of versification in simple language. Contains 100 brief poems and many valuable helps. Authentic and comprehensive—the book you have been waiting for! Price \$1, direct from author, Mrs. L. Mellichamp, 2242 N. Cleveland, Chicago, Ill.

SLANT IT AND SELL IT, book of 17 chapters telling exactly how to write salable verse, by one who sells hundreds of her own poems. Former editor of magazine. Send \$1 to author, Bess Samuel Ayres, 305 S. Willomet, Dallas, Texas.

"BRAINS BOILED DOWN" recommended by a contest expert. A Gold Mine of Quiz Winning Information and Filler Ideas. 94 pages, 55c. **"PAY SIDE OF POETRY WRITING"** 50c, will help you sell poems. Gloria Press, 1926½ Bonsalla Ave., Los Angeles, Calif.

LEARN SHORTHAND, TYPEWRITING. New Method. Instruction, 25c. Jones, 1210E Dudley, Utica, N. Y.

NOTICE! Ten of my clients won prizes in Digest-Liberty contest. Your ideas developed into 3,000-word plots should win checks, too. \$3.00 each. Edna Morton, Rosenberg, Texas.

GAG-WRITING TAUGHT BY MAIL. Frankel, 3623A Dickens, Chicago.

NEED Printing? Ask for quotations on what you want. Distinctive work, reasonable prices. Herald-Printers, Albany, Wis.

SHORT PARAGRAPHS SELL READILY. Send 25c for details and markets. Writers Service, Box 1355A, Lubbock, Texas.

YOUNG WRITER wishes to correspond with amateur and professional writers. E. Eller, 216 Lorton Ave., Burlingame, Calif.

AUTHOR'S SECRETARY, Book of the Month; Novelist/Publicist will suggest, advise, edit, revise manuscripts at fair rates. Carl Liddle, P. O. Box 944, Tallahassee, Fla.

THE FRIENDSHIP CLUB WARMLY WELCOMES the member from the small town. Write Charlotte Kay, Box 670, Seattle, Wash. Postage please.

POETS: Send self-addressed stamped envelope for 1942 PRIZE PROGRAM; Quarterly prizes, \$25; Poetry Book Contest, etc. You will receive also description of **HELP YOURSELF HANDBOOKS** (\$1 each) containing 999 PLACES TO SEND POEMS.

KALEIDOGRAPH, A National Magazine of Poetry (Published monthly since 1929; 25c a copy; \$2 a year) 624 N. Vernon Ave. Dallas, Texas

HAVE A \$100 A MONTH spare time hobby at home, easy enough for child of twelve. No peddling, nobody to call on you. Enjoyable pastime. Details, quarter. Laura Dickson, Anderson, S. C.

GHOSTWRITER—Fifteen years experience in mending writing for marketing. I do not tell what to do. I do it for you. Reference Women's Who's Who. Correspondence requires return postage. Natalie Newell, Coconut Grove, Pa.

THERE IS A FORMULA for every kind of writing and The Magic Formula for Writing Success by Howard E. Hill is the first book to show what it is and how you can apply it. Price 50c. Dept. A, Manuscripter, 1518 West 12th St., Los Angeles.

TWENTY BACK NUMBERS, the Author & Journalist, our selection, \$1, express collect. A. & J., Box 600, Denver, Colo.

RESEARCH: CONGRESSIONAL LIBRARY. Government Bureaus, etc. Odd jobs, simple questions, complex investigations, all expertly handled. Lowest rates. Ghostwriting. JOHN CREMORE, Box 2329, Washington, D. C.

DETOUR THEORY OF PLOTTING, by Sewell Peaslee Wright. 50c postpaid. Supply limited. Book Dept., A. & J., Box 600, Denver, Colo.

ED BODIN

545 Fifth Avenue, New York City, agent for past eleven years, sells to slick, pulp and book markets for few clients now making more than 100 sales a month. He has three classifications of authors, depending on their records. He sells no course, handling only **natural** writers. Write before submitting, outlining your record or aspirations. Personal service assured.

SELL IN THREE MONTHS OR MONEY BACK

IF YOU CAN WRITE CORRECT ENGLISH—
YOU CAN WRITE JUVENILES.

In the past three years I have sold some 3000-3500 stories . . . articles . . . serials . . . series. Now, I'm teaching it.

AND SELL WITHIN THREE MONTHS.

Write for terms to:

WILL HERMAN

766 Hippodrome Bldg. Cleveland, Ohio

BOOK WRITERS The Time Is Now!

Some of our most prolific authors are now in the Armed Forces; many of the less prolific ones have taken jobs in war industries. Yet publishers must have material.

There will never be a more favorable time than NOW to get YOUR BOOK published.

If your book has been rejected, it is possible that some technical fault is holding back an otherwise acceptable manuscript. You may now consult a **selling writer**, who will analyze your work thoroughly, point out its weak spots and show exactly how to correct them.

DETAILS FREE

CHARLES CARSON

Box 5028 Metro Sta. Los Angeles, Calif.

Just Published!

TWO VALUABLE NEW BOOKS for WRITERS

THE CRAFT OF NOVEL WRITING

Edited by A. S. BURACK

Contains helpful meaty chapters by leading novelists, critics, and teachers on the general technique of novel writing; the writing of special types of novels, such as the historical novel, the mystery novel, the western novel. These competent authorities on novel writing offer the aspiring novelist sound technical advice, inspiration and guidance.

THIS VALUABLE BOOK INCLUDES

A Novelist Begins.....	by Julian Green	A Novel Reader Reports.....	A. G. Ogden
Writing a Novel.....	by Anne Hamilton	Sincerity and the Novelist.....	by Wallace Kelly
Novel Technique.....	by Charles Curtis Munz	Collaboration in Novel Writing.....	
The Historical Novel.....	by Van Wyck Mason		by Clark McMeekin
Designing a Novel.....	by Anne Pence Davis	Character Delineation.....	by Olive Higgins Prouty
Better Westerns.....	by Eugene Cunningham	To Be Continued.....	by Helen Topping Miller
Crime Fiction.....	by Valentine Williams		

And eight other equally stimulating and instructional chapters to help you write your novel. \$2.50.

WRITING THE SHORT SHORT STORY

Edited by SYLVIA E. KAMERMAN

Twelve writers of short short stories and critics analyze the essentials of writing the short short. With the growing demand for short fiction material for high-paying markets, the short short story is becoming an increasingly important fiction form. The principal help and advice in this book will enable you to write the kind of short shorts that editors are buying.

TABLE OF CONTENTS

The Short Short Story.....	by Ben Ames Williams	Ten Points In a Short Short Story.....	
Short Short Cut Into Print.....			by Trentwell Mason White
	by Thomas W. Duncan	Writing the Vignette.....	by George Freitag
Essentials of the Short Short.....	by Thos. E. Byrnes	Characterization In the Short Short Story.....	
The All-Dialogue Short Short Story.....			by Maren Elwood
	by Parke Cummings	Short Short Story Form.....	by William E. Harris
To Make a Long Story Short.....	by Hugh Bradley	Cutting Sells a Short Short.....	by Robert Oberfirst

And four other technical chapters to show you how to write successful short shorts. Also, this volume contains six specimen published short short stories from *Collier's*, *Redbook*, *American*, etc., which apply the principles discussed by the authors. \$2.00

THE WRITER

8 ARLINGTON STREET, BOSTON, MASS.

I enclose \$..... for..... copies of
☐ THE CRAFT OF NOVEL WRITING at \$2.50 a copy
☐ WRITING THE SHORT SHORT STORY at \$2 a copy
☐ Please send C. O. D.

Name

Address

Clip this coupon

and

*mail your orders for
these books today.*

